

Writing 2520A:

Required Textbooks:

Creative Writing: Four Genres in Brief, 3rd Edition by David Starkey, Bedford St.
2017

Attendance policies:

Attendance at class is required to improve as a writer. Here is the Writing Studies attendance policy in this class:

You may miss up to three hours (the equivalent of one

these matters. However, in order to ensure fairness and consistency for all students, academic
shall be granted only in those cases where there is documentation indicating that the student was
seriously affected by illness and could not reasonably be expected to meet their academic
responsibilities.

Documentation shall be

for relief specifying the nature of the accommodation being requested. These documents will be

Official Student Record Information Privacy Policy. Once the petition and supporting documents
have been received and assessed, appropriate academic accommodation shall be determined by

include extension of deadlines, waiver of attendance requirements for classes/labs/tutorials,
arranging Special Exams or Incompletes, re-weighting course requirements, or granting late
withdrawals without academic penalty. Academic accommodation shall be granted only where
the documentation indicates that the onset, duration, and severity of the illness are such that the
student could not reasonably be expected to complete their academic responsibilities. (Note it

Whenever possible, students who require academic accommodation should provide notification
and documentation in advance of due dates, examinations, etc. Students must follow up with

Documentation from Family Physi

Please note that individual instructors **will not under any circumstances** accept or read medical documentation directly offered by a student, whether in support of an application for accommodation on medical grounds or for related reasons (e.g. to explain an absence from class

All medical documentation must be submitted to the Academic Counselling or Undergraduate office of a

Students with disabilities work with Accessible Education (formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

Students who are in emotional/mental distress should refer to MentalHealth@Western: (<https://www.uwo.ca/health/psych/index.html>) for a complete list of options about how to obtain help. Immediate help in the event of a crisis can be had by phoning 519-661-3030 (during class hours) or 519-433-2023 after class hours and on weekends.

Religious Accommodation

Students should consult the University's list of recognized religious holidays and should give reasonable notice in writing (email), prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the [Western Multicultural Calendar](#).

Other Student Support Services

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Academic Support and Engagement <http://www.sdc.uwo.ca/>

Intellectual Property and Copyright:

All instructor-written materials (e.g. PowerPoints, lecture notes, oral lectures) for this course are created solely for personal use within the course, and remain

Course Schedule:

Week 1 (September 12 and 14):

Speaker: Dan K. Woo

Book: *Taobao*: <https://bookstore.wolsakandwynn.ca/products/taobao-stories>

Topics:

Intro, policies, etc.

- The short poem: Three models (page 19)
- Lines and stanzas (page 22)
- Meter and rhythm (page 29)
- The music of poetry (page 36)
- Poetic forms:
 - Sonnet (page 53)
 - Sestina (page 61)
 - Haiku (p

Write a poem that uses images, symbols and figurative language, and that pushes the boundaries of poetry that is, write a poem that creates an experience for the reader, but that does not necessarily make literal sense.

Week 4 (October 3 and 5):

Polished Draft due in class on Wednesday, October 5

Speakers:

January Rogers (Writer-in Residence): <https://www.uwo.ca/english/people/writer-in-res.html>

Matthew Dawkins (Student Writer in Residence):
<https://www.uwo.ca/english/people/student-in-res.html>

Readings:

Chapter 2:

- Writing the Short-Short Story (page 102)
- The elements of fiction (page 104)
- The short-short story: Three models (page 105) (read all three stories)
- Structure and design (page 114)

Getting started writing the short-short story (page 149)

Kick-Starts: Beginning your story (page 150)

Interview with January Rogers: <https://blackcoffeepoet.com/2010/10/20/interview-with-mohawk-poet-janet-marie-rogers/>

Weekly Draft: Write a short-short story that is focused on a single event. This is in some ways the simplest kind of story to write, but it is deceptively simple. It takes real craft to make something resonant and powerful out of a single event. Focus on what happens, who is involved, and why it is meaningful.

Suggestions:

Write a story about a character who makes a surprising or disturbing discovery.

Write a story about a character attending an important event (a wedding, a funeral, a graduation).

Write a
dramatically altered.

Week 5 (October 12):

Speaker: Marianne Apostolides

Book: *I Can't Get You Out of My Mind*: <https://bookhugpress.ca/shop/author/marianne-apostolides/i-cant-get-you-out-of-my-mind-by-marianne-apostolides/>

Readings:

Chapter 2:

- Creating characters (page 122)
- Writing dialogue (page 130)
- Setting the scene (page 135)
- Deciding on point of view, developing tone and style (page 140)

Interview with Marianne Apostolides:

<https://coloradoreview.colostate.edu/2018/01/interview-with-marianne-apostolides/>

Weekly Draft: Write a short-short story about two people meeting. They could know each other; they could not. They might speak; they might

Suggestions:

talk to each other.

Write

meeting and talking.

Write a story in which two characters who would not normally interact are forced to engage with each other.

Week 6 (October 17 and 19):

Speaker: Chantal Gibson

Book: *with/holding*: <https://caitlin-press.com/our-books/with-holding/>

Readings:

Chapter 3:

- Writing Creative Nonfiction (page 181)
- The elements of creative nonfiction (page 185)
- Short creative nonfiction: Three models (186) (read all three pieces)
- Organizing creative nonfiction (page 196)
- Getting started writing short creative nonfiction (page 222)
- Kick-Starts: Beginning your creative nonfiction (page 222)

Chantal Gibson interview: <https://roommagazine.com/excited-about-everything-chantal-gibson/>

Weekly Draft: Write about a time when you were uncomfortable. Explore why you were uncomfortable, what this experience said about you, what you learned from it, and, most importantly, why it is significant for other people—what your reader can learn from and take away from it.

Suggestions:

Write a short creative nonfiction piece about trying something new, something that you were unsure of.

Write a short creative nonfiction piece about a time when you were the odd person out, when you did not fit in or belong.

Write a short creative nonfiction piece about discovering something that changed your perspective in an important way and that made familiar things new, different, strange, etc.

Week 7 (October 24 and 26):

****Midterm Test on Wednesday, October 27****

Readings:

No Readings this week. If you have the time, read a few of the poems, stories, personal essays and plays in your textbook.

Weekly Draft: Write a handful of 1 sentence stories. Have some fun with this, try to be clever, witty, shocking, surprising. On the one hand, try to see how much you can pack into one sentence. On the other hand, try to see how little you need to make a story.

Suggestions:

- No suggestions this week because they would be longer than most of the stories you are going to write.

****Fall Reading Break****

Week 8 (November 7 and 9):

Speaker: A.G. Pasquella

Book: *Welcome to the Weird America*: <https://www.wolsakandwynn.ca/authors-all/ag-pasquella>

Readings:

Chapter 3

- Telling the truth (page 201)
- Creative nonfiction as narrative (page 206)
- The poetry of creative nonfiction (page 211)
- Writing yourself into creative nonfiction (page 215)
- Ethics and edicts (page 218)

A.G. Pasquella interview: <https://open-book.ca/News/A.G.-Pasquella>

Readings:

Chapter 4

- Creating believable characters (page 280)
- Writing convincing dialogue (page 285)
- Crafting a theme (page 294)
- Onstage: The elements of production (page 298)

Lillian Allen interview: <https://roommagazine.com/interview-with-rooms-2022-poetry-contest-judge-lillian-allen/>

Weekly Draft: Write a short play that is grounded in character. Try to teach the audience as much as possible about the characters in the play in the short time that you have. Try to do this without resorting to characters simply telling the audience about themselves.

Suggestions:

Write a short play in which two people have dinner.

Write a short play in which two people share a car ride.

Write a short play in which the characters sit in a waiting room (this is a classic scenario that you can find in several quite famous plays).

Week 11 (November 28 and 30):

Speaker: Daniel Scott Tysdal

Book: *Wave Forms and Doom Scrolls*: <https://bookstore.wolsakandwynn.ca/products/wave-forms-and-doom-scrolls>

Readings:

A Few Words about Getting Your Work Published and Produced (page 346)

A Few Words about Hybrid Creative Writing (page 356)

Daniel Scott Tysdal interview: <https://open-book.ca/News/Daniel-Scott-Tysdal-Examines-the-Darkness-Strangeness-Flickering-Hope-of-Life-in-the-21st-Century-in-His-Spectacular-Debut-Story-Collection>

Weekly Draft: Instead of writing something new this week, focus on revising the four pieces that you will submit for the Creative Writing Portfolio.

Week 12 (December 5 and 7):

*****Creative Writing Portfolio due in class on Wednesday, December 7*****

Readings:

A Few Words of Farewell (page 364)